



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 115 • FEBRUARY, 1949

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REVIEW OF 1948

New Installations

of the Secor and Scott Galleries, and the Impressionist paintings from the Libbey Collection.

Rearrangement

of the principal Libbey Gallery.

Gifts and Purchases

14 Paintings	14 Oriental Objects
5 Sculptures	10 Prints and Drawings
23 Pieces of Glass	5 Other Objects of Art

Attendance

Increased by 32,497 to 291,883, consisting of 140,896 children and 150,987 adults.

Membership

Life	23	
Sustaining	31	—a gain of 26
Active	974	—a gain of 332
Associate	285	—a gain of 153
Total	1289	—a gain of 511
Paying	\$12,240	—a gain of \$4,465

Exhibitions

- 10 Major showings
- 14 Secondary showings
- 9 Showings of work of local artists

Building

- General Office rebuilt for greater efficiency
- Tentative lighting schemes installed
- Experimental gallery ceiling constructed

Education

- 40 Art Courses for Adults
- 6 Music Courses for Adults
- 16 Art Courses for Children
- 12 Music Courses for Children
- 1397 Lectures on Art
- 781 Lectures on Music

Concerts

- 21 Series, Members, Friends of Music, and Toledo Choral Society Concerts
- 8 Educational Concerts
- 6 Concerts for Children
- 40 Concerts by Toledo Musicians

Bus Fund

- 202 members of the Art Museum gave \$2,128 to bring children from outlying schools for tours of the collections.

Publicity

- Local 9295 column inches
- National 856 column inches

COMING IN 1949

Collections

Further improvements in installation
Development of new areas for display of works of art
Notable acquisitions, for which negotiations are now in progress

Important Exhibitions

Paintings from the Berlin Museums
Modern Painting in Scotland
Twentieth Century Italian Paintings
Annual Exhibition of American Paintings
Annual Toledo Artists' Exhibition
The Work of Art Museum Students

Building

Better lighting and air conditioning

Membership

More members, especially in the Life and Sustaining classes

Education

Improved teaching techniques
Emphasis on the Toledo Museums' collection

Attendance

More visitors to the Art Museum, especially on Saturdays and Sundays, who come for the pure joy of looking at pictures and sculptures, prints, glass, and pottery, for their emotional stimulus which their beauty brings to even a drab day

Concerts

Opportunity for others to contribute to the musical life of Toledo through licensing the Peristyle for non-profit concerts

SOME IMPROVEMENTS IN PRESENTATION

MUSEUM GALLERY WALLS, despite the filtering and washing done by the air conditioning system (the last word in such things in 1930) soil and discolor just as those of a home or hotel. Generally, in the Toledo Museum, the gallery walls are presentable for about five years. So, about every fifth year painters apply a fresh coat or two of paint to the jute fabric which was used to cover the walls when the buildings were completed in 1933. Then the same fabric was used in every room, at that time a welcome relief from the multiplicity of colors and textures which had prevailed for the preceding decade.

The first painting of the walls retained the uniformity of color and the light neutral tone of the original jute. More recently variety has been achieved by the introduction of a wide range of colors, and harmony has been preserved through uniformity of value.

Last summer (for this work is done when the public use of the galleries is least) the greatest need for refurbishing seemed to be in the painting galleries which one sees first on entering the building and turning to the right. A substantial rearrangement of the galleries was suggested as in many instances the same pictures had occupied the same places for a long time. It also seemed that a closer approach to historical sequence could be attained, still keeping together each of the collections given by the principal donors.

The very early pictures of the Libbey Collection were left unchanged in gallery 22, adjacent to the mediaeval section of the Museum. Sculptures and paintings of the Italian Renaissance were brought from the Rotunda to gallery 23, there to join such masterpieces as the Holbein, Velasquez, and the recently acquired El Greco. The addition of some furniture brought warmth and a greater variety.

The Libbey English pictures, portraits and landscapes, were moved along to gallery 24. Next to them, in the Rotunda and the following gallery were placed the Old Masters and English paintings of Arthur J. Secor Collection. Then in gallery 28 there were spread handsomely upon the walls the Barbizon and related paintings which were largely comprised in Mr. Secor's first gift to the Museum, followed by others of his gifts, largely American, in gallery 29.

Gallery 30, whose stone walls and severe architectural treatment is particularly friendly to them, was left in possession of the contemporary Europeans.

From the gallery devoted to the mid-nineteenth century Barbizons one may walk into a magnificent room of late nineteenth century Impressionist paintings. Thence the progress is to our own country, the Maurice A. Scott Gallery of Colonial and Revolutionary paintings being succeeded in turn by that of nineteenth century American paintings, followed by the gallery, nearest to the Museum entrance, of contemporary American paintings.

Thus for the present, a fair sequence has been achieved. It can be improved materially when additional gallery space in the unfinished areas can be completed. Meanwhile many additional contemporary and earlier paintings, both in oil and water-color, are hung in the recently redecorated exhibition areas on the ground floor.



THE PRINCIPAL Edward Drummond Libbey Gallery contains some of the world's great and famous masterpieces of painting and sculpture. Their richness of color would be enhanced by a darker wall covering. Samples are being studied for installation in 1949. In this room experiments in new lighting have been carried on most of the year.



SPACIOUS HANGING enhances the beauty of paintings. The Barbizon paintings in the Arthur J. Secor Collection are fittingly displayed in a setting worthy of them in one of the two largest of the west wing galleries.



WITH the predominantly green Cezanne landscape, *The Glade*, hanging against the dusty rose wall at the end of the vista from the Sculpture Court, the visitor is attracted, almost compelled, to turn his footsteps in its direction.



MOST ATTRACTIVE in their quaint and rigid formality are the portraits of our Colonial ancestors. A number are included in the galleries established by Florence Scott Libbey in memory of her father, Maurice A. Scott. The large portrait by John Smibert, has been recently acquired through the fund bequeathed by Mrs. Libbey.



THE CARE AND PRESERVATION of the great art treasures of past ages which the Museum holds in trust for posterity is one of its most particular obligations. The Toledo Museum has been fortunate in the very slight trouble which its collections have given. This has been due in part to the great care exercised by the donors as well as the Museum itself in the selection of physically sound as well as aesthetically desirable works of art, and in the prompt preventive care given any pictures or objects which gave any indication of being susceptible to any of the ills which might attack them.

Any handling of a work of art, particularly when it is three or four or five hundred years old, is fraught with danger, and the hazards of the cleaning and restoration of a painting are comparable to surgery on the human body—and there are far less picture doctors than people doctors in the world.

Despite the fact that ageing varnish discolours and darkens a painting, one always hesitates to remove it until, like an appendix, it becomes an acute case; until, in fact, the picture no longer reveals the beauty with which the artist endowed it.

This year the St. George and the Dragon, the work of a very early French painter, has been cleaned and transferred from the wood panel, which was showing signs of deterioration, to a pressed wood panel, which is almost impervious to moisture. The detail of the partially cleaned painting reproduced above shows in the upper right the area from which the discolouring varnish has been removed, revealing a clear, light tone, in great contrast to the dull dark areas still disfigured by the yellowish varnish.

The John Smibert portrait of Mrs. Cunningham was covered with many layers of varnish, when purchased last spring. These were removed by expert hands in New York, revealing the brilliant color of the garments and the clarity of the flesh tones.

Other pictures cleaned during the year are the Fiske portrait of Josiah Martin, the Gentile Bellini, St. Jerome, and the Family Dinner by Mathieu Le Nain.



MR. H. A. FEE, of Adrian, Michigan, has been a frequent donor to the Art Museum's Oriental collection. His most recent gift consists of a group of fine examples of Japanese lacquer and of Japanese netsuke carved from wood and ivory.

Their display presents unique problems. To solve them Mr. Fee has given the funds for making special cases which have been designed by Miss Blair and Mr. Brockseker.

Among the other donors of 1948 to the Museum are:

Mrs. C. Lockhart McKelvy
 Mrs. Kate Brainard Lamb
 University of Louisville
 Carl Gaertner, Cleveland
 Miss Alice Roullier, Chicago
 William E. Levis
 Ella Fillmore Lillie through
 Charles R. Barefoot

Mr. and Mrs. Hugh J. Smith, Jr.,
 New York
 David O. Voss
 The Craft Club of Toledo
 Art Department of Libbey High School
 Noble Kreider, Goshen, Indiana
 Mrs. J. P. Harris through her daughter
 Mrs. M. M. Figley

ART PURCHASES



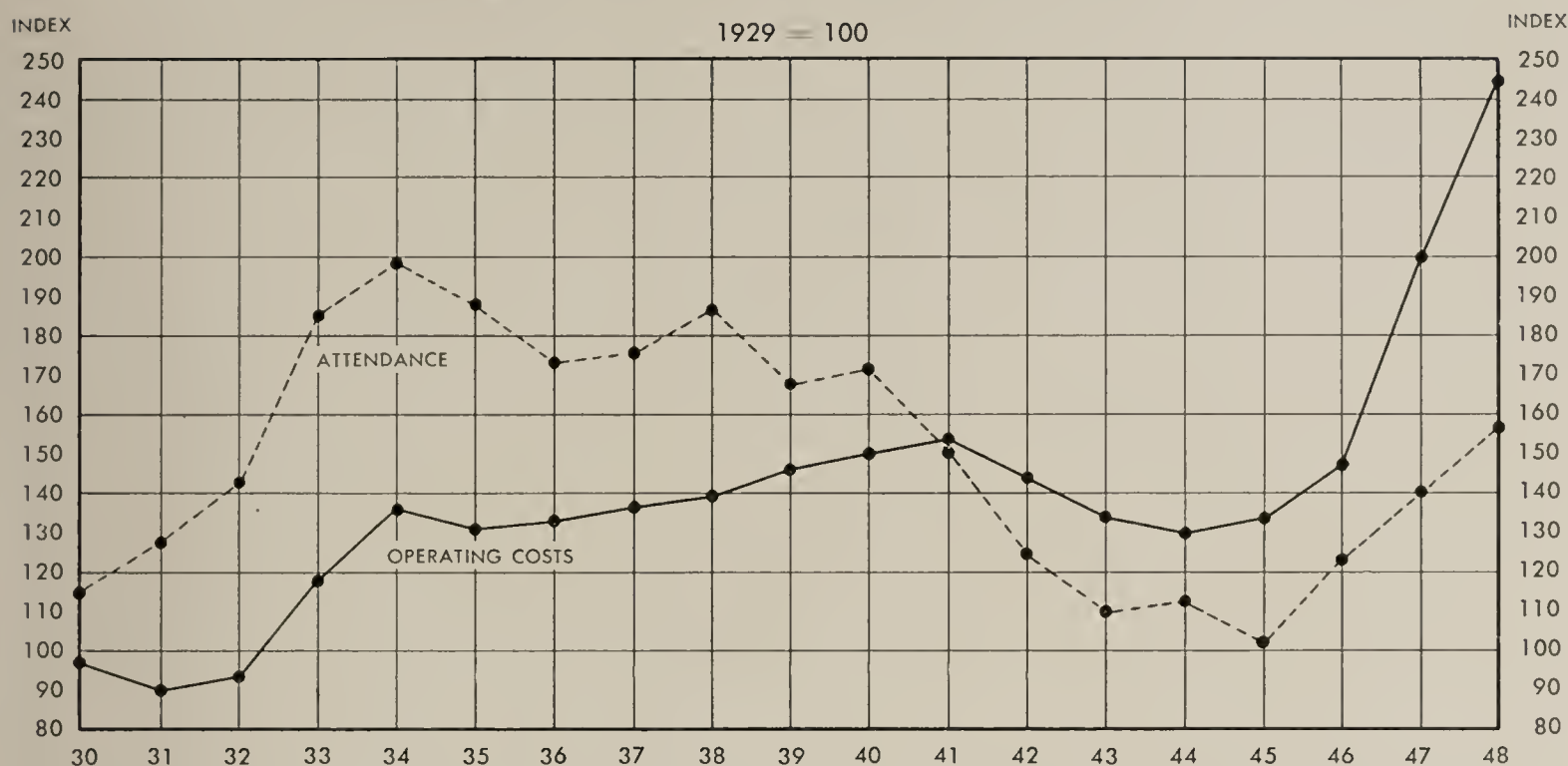
NOTABLE as a new type of picture to enter the Museum's collections is *The Dashwood Children* by Sir William Beechey, R.A. We have many a portrait, single figure, or landscape. Few indeed are our subject pictures, still lifes, or groups. Recent purchases, including the El Greco, the Le Nain, the Steen, tend to improve the balance. *The Dashwood Children*, a masterpiece by a minor artist, brings welcome variety to our assemblage of British portraits. To welcome it an exhibition of children in other works of art owned by the Museum was assembled around it, and a booklet of reproductions of them sent all members.

Other works of art to enter the collections included pictures painted only yesterday and five hundred years ago; the works of unknown masters and of contemporary Europeans and Americans; sculptures and etchings; lacquers, netsukes, porcelain bowls, glass bottles, decanters, and vases. Most of them have been purchased from the fund provided by Edward Drummond Libbey. Others have been given by friends of the Museum. Still others have been purchased with funds bequeathed or given by Florence Scott Libbey, Frederick B. Shoemaker, Winthrop H. Perry, and George E. Pomeroy.

Reproductions of the year's acquisitions and notes thereon will appear in a future issue of the *Museum News*. Space forbids an adequate treatment of them in this number.

NO DOLLAR IS BETTER SPENT THAN ON THE EDUCATION OF A CHILD

THE TOLEDO MUSEUM OF ART
COMPARISON OF ATTENDANCE AND OPERATING COSTS, 1930-1948



THE ART MUSEUM receives the greater part of the money to pay for the purchase of its collections, its maintenance and the operation of its exhibitions and activities from the Trustees of the Libbey Estates. The Trustees of these estates, bodies distinct from and independent of the Trustees of the Art Museum, are governed by the strict terms of the wills, which require the preservation of the principal of the bequests and specify the form of investment of the funds. Under no circumstances can the principal be turned over to the Museum, or any part of it used for operating expenses. Should there be any loss of principal, that loss must be made up from income.

When income is paid to the Art Museum its use is definitely allocated to certain uses by the terms of the wills.

One fund is for the maintenance of the building and providing instruction in art. Another is to be used for the maintenance of the building, and paying expenses incident to concerts and the work in music education. Mrs. Libbey's will adds to this a fund for the payment of the expense of conducting the Museum's work of education in music and providing concerts. She also provided smaller funds for the purchase of works of art and for Museum operation.

The annual dues of the Museum Members is used for the support of the general educational work.

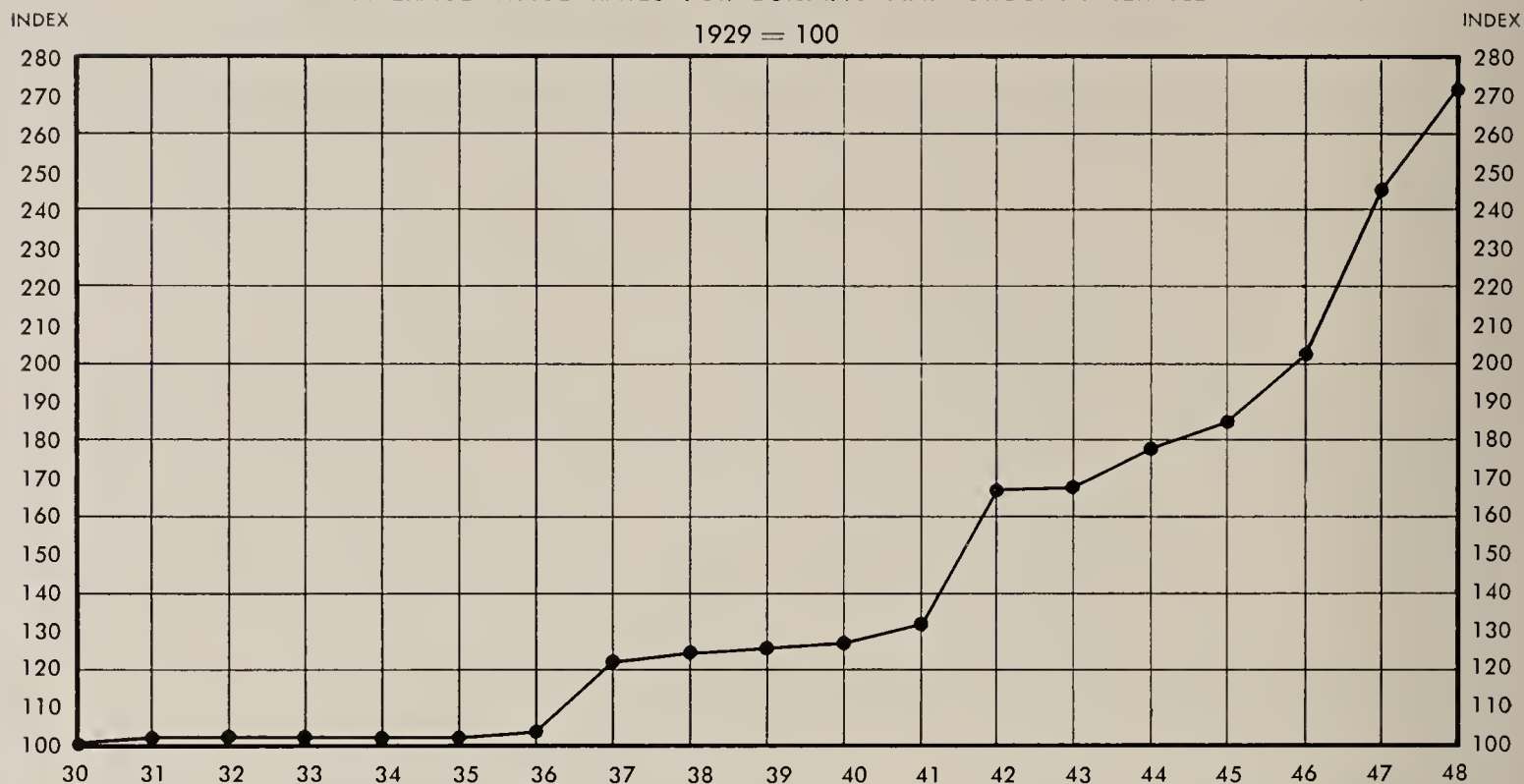
Mr. Libbey provided that of the income from the remainder of his estate not more than half should be spent in the maintenance, repair and operation of the Museum, and all of the remainder for the purchase of paintings and other works of art.

Demands on all educational institutions are growing. Colleges are overcrowded; library books circulate at a record rate; a million people visit the exhibition of the Berlin paintings at the National Gallery.

The Museum was able to reduce its costs slightly in war time because lack of transportation and of leisure materially reduced attendance. Employees drafted were not replaced and maintenance, repairs and improvements had to be deferred.

THE TOLEDO MUSEUM OF ART

INCREASE IN AVERAGE WAGE RATES FOR BUILDING AND GROUNDS SERVICE EMPLOYEES

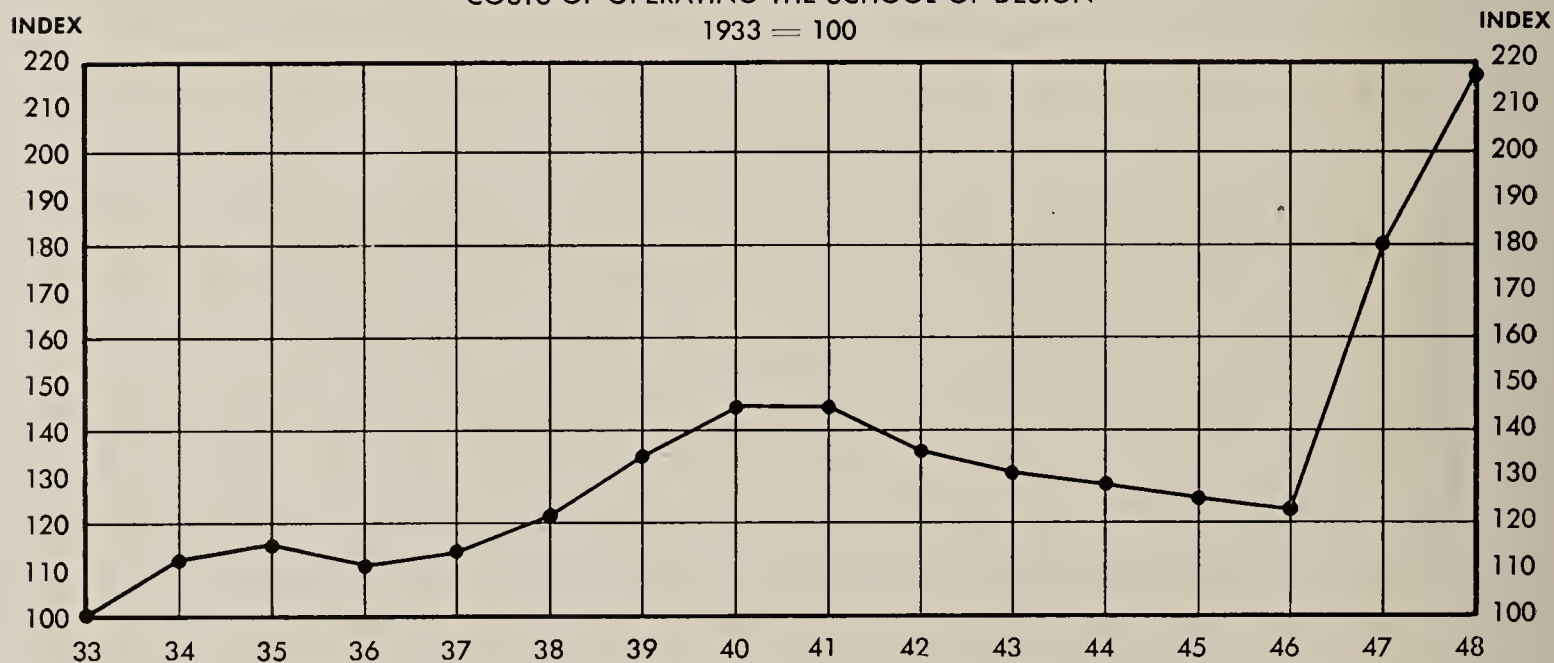


The year 1929 is taken as a base because that was the last full normal year of operations in the center building, uninfluenced by depression, new building construction, or war.

THE TOLEDO MUSEUM OF ART

COSTS OF OPERATING THE SCHOOL OF DESIGN

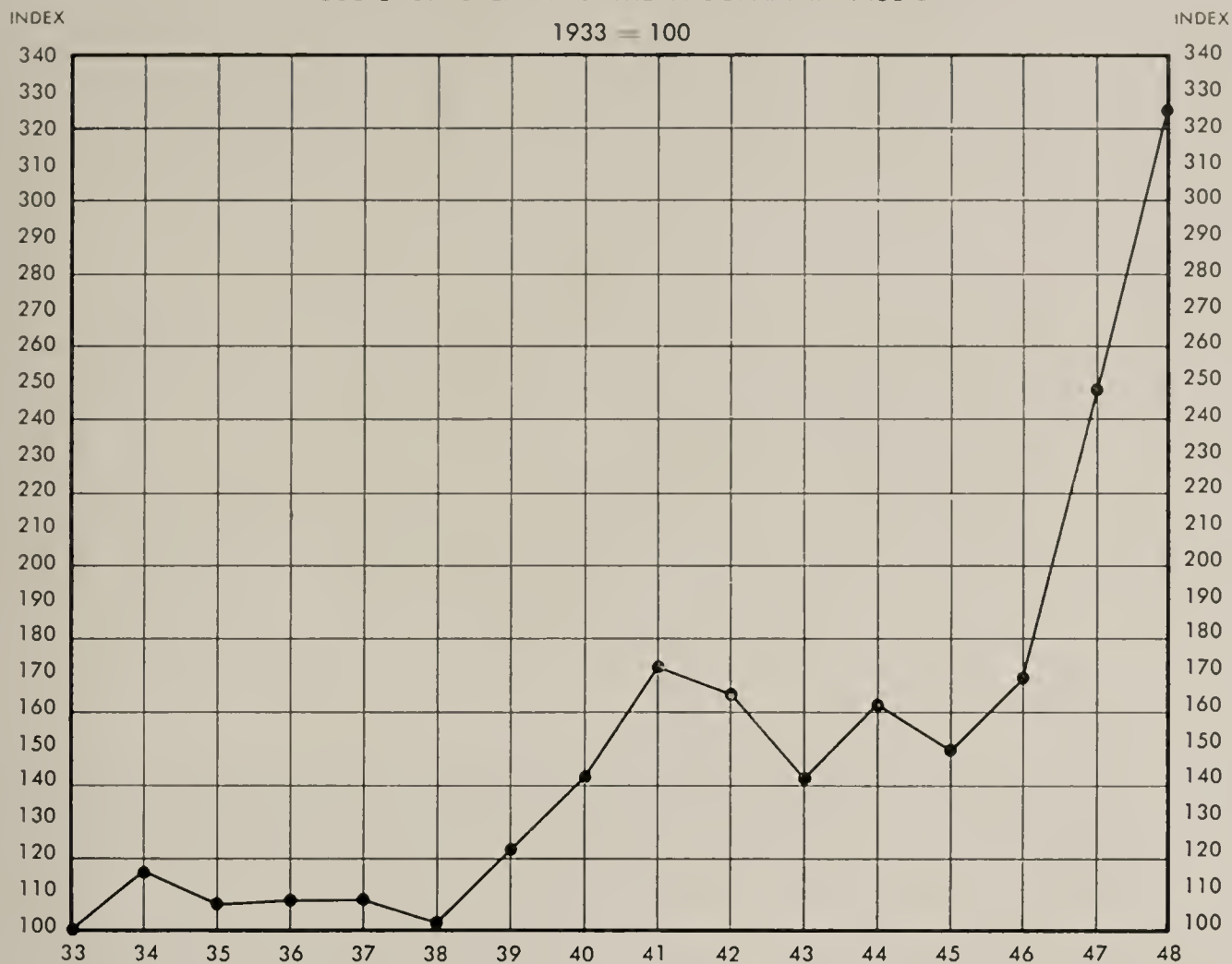
1933 = 100



The year 1933 is taken as a base because that is the first year of operation in present quarters.

Despite rigid economy, operating costs have increased to 250 percent of the high-cost year of 1929. Two-thirds of that increase has taken place in the last two years. About half of this increase is due to higher wage rates alone. Expanded operations and increased activities, inaugurated to meet public demand, are responsible for the other half.

THE TOLEDO MUSEUM OF ART
COSTS OF OPERATING THE PROGRAM IN MUSIC



The year 1933 is taken as a base because that is the first year of operation of the Peristyle.

Costs of the various Museum activities, being composed largely of salaries and wages, parallel closely the over-all pattern. Music is the exception. There, beginning in 1939, in anticipation of income from Mrs. Libbey's bequest (not available until 1947) the program was gradually expanded by borrowing from the art purchase fund.

The increasing costs of operation have encroached seriously upon funds available for art purchases. The limit of that encroachment is set by Mr. Libbey's will, which provides that of the income from his principal bequest not more than fifty percent shall be used in the payment of the cost and expense of maintaining the Art Museum, and all the remainder in the purchase of paintings and other pictures and works of art.

TWO CITIES COLLECT TORONTO TOLEDO

THIS SERIES OF PANELS IS DESIGNED
TO SERVE AS AN INTRODUCTION TO
THE EXHIBITION BY PROVIDING
SUGGESTIONS OF WHAT TO LOOK FOR
IN THE PAINTINGS.

PAINTERS OF ALL TIMES HAVE EXPLORED AND
USED THE POSSIBILITIES OF LINE SPACE AND
LIGHT AS MEDIA FOR DEFINING AND EXPRESSING
THEIR EMOTIONAL CONVICTIONS TO OTHERS. BOTH
THE CONTINUITY OF THEIR STUDY AND THE
VARIETY OF THEIR ACHIEVEMENT - AS WIDE AS
THE NUMBER OF PAINTERS REPRESENTED - ARE
APPARENT IN THE PICTURES.

BEGIN HERE



Photograph by W. O. Crampton, Toronto, Canada

THE HONORABLE Michael V. DiSalle, Mayor of Toledo, and Blake-More Godwin, Director of the Museum, attended the opening in Toronto of the exhibition, Two Cities Collect, featuring paintings owned by the Toronto Art Gallery and The Toledo Museum of Art. Mr. DiSalle discusses Le Nain's Family Dinner (from the Edward Drummond Libbey collection) with Mr. H. C. Walker, President of the Toronto Gallery, Mrs. Walker and Mr. Martin Baldwin, Director.

EXHIBITIONS HELD DURING 1948

- Currier and Ives Prints
- Early American Glass
- War Scenes by Battlefront Artists
- Work of Faculty Members of the Cleveland School of Art
- Accessions of 1947
- Modern Textile Design
- Thirtieth Annual Exhibition of Toledo Artists
- Pic of the Town (Newspaper Photographers Work)
- The Age of Enlightenment
- Twelfth Annual National Ceramic Exhibition
- Paintings of the Year
- Commercial Illustrations by C. Evers
- *Paintings by Israel Abramofsky
 - Two Cities Collect
- *Paintings by Katherine Webb
- *Paintings and Prints by William Raczko
 - Work of Students of the Institute of Design, Chicago (Photographs)
- Latin American Prints
- *Paintings and Prints by William Blakesley
 - Thirty-fifth Annual Exhibition of Selected Contemporary American Paintings
- Work of Museum School Students
- Painting by Haitian Popular Artists
- Making Pictures
- Paintings by Palestinian Children
- East Asiatic Glass
- Egypt (Life Photographic Exhibition)
- Pictorial Photographs
- Children in Art
- Print-making
- *Paintings by Amy Kimpton
 - American Decorative Arts, 1720-1820
- Reproductions of Great Paintings
- *The Toledo Weavers' Guild
 - Ohio Watercolors
- Well-designed Objects from Toledo Stores
- *Paintings and Prints by Mildred Stanford
- *Toledo Artists



TOLEDO ARTISTS discuss their work with their friends at the opening of the 30th Annual Exhibition sponsored by the Toledo Federation of Art Societies.



THE ART MUSEUM'S works of art having connections with the beginnings of our nation were brought together in honor of the Freedom Train visit to Toledo. Included were items related to George Washington, Benjamin Franklin, Samuel Hopkinson, Paul Revere, Lafayette, and Benedict Arnold.



A JUNIOR LEAGUE group organized with Otto Wittman, Jr., Assistant Director of the Museum, the exhibition of Early American Decorative Art. With the exception of silver lent by the Yale University Art Gallery, watercolors lent by the National Gallery of Art, Washington, D. C., and textiles, by The Cleveland Museum of Art, all the objects were Toledo owned. Lenders included:

Mr. and Mrs. Harold M. Alexander
 Mrs. Frank S. Bell
 Mr. and Mrs. William A. Belt
 Mr. James Bentley
 Mr. and Mrs. Thomas F. Butler, Jr.
 Mr. and Mrs. Edmund R. Childs
 Mr. and Mrs. Henry M. Dodge
 Mr. and Mrs. Robert D. Falconer
 Mr. and Mrs. F. Cyril Greenhill
 Mrs. Clifford T. Hanson
 Mr. Clare J. Hoffman
 Mr. and Mrs. P. R. Hughes
 Mr. and Mrs. Justice Johnson
 Mr. and Mrs. La Dow Johnston

Mr. and Mrs. Henson L. Jones
 Mr. and Mrs. Edward Lamb
 Mr. and Mrs. Walter Lathrop
 Dr. and Mrs. R. Lincoln Long
 Mr. and Mrs. George P. MacNichol, Jr.
 Mrs. E. J. Marshall
 Mrs. C. Lockhart McKelvy
 Mr. and Mrs. R. John Rathbone
 Mr. and Mrs. A. E. Reuben
 Mr. and Mrs. S. O. Richardson III
 Mrs. Ceilan Rorick
 Mr. Harold A. Smith
 Mr. and Mrs. Sidney S. Warner
 Mr. and Mrs. Paul Williams

The Junior League Art Research Committee, who worked for a year to make possible this exhibit includes: Mrs. Frank M. Phillipps, Mrs. Albert H. Couch, Mrs. John A. Hanson, Mrs. J. T. Herbert, Miss Elizabeth Kountz, Mrs. Howard Lewis, Jr. and Mrs. William H. Mauk.



SEMINAR on Oriental Glass, in connection with the exhibition, brought to Toledo scholars from the University of Michigan, the Royal Ontario Museum of Archaeology in Toronto, the National Collection of Fine Arts, Smithsonian Institution in Washington, the Cleveland Museum of Art, many representatives of the glass industry, collectors and dealers.



THE MUSEUM exhibits decorative arts as well as paintings. This spring there was a temporary exhibition of contemporary ceramics organized and circulated by the Syracuse Museum.



AN EXHIBITION of Toledo weaving was installed for November. Each month the Art Museum devotes one gallery to the work of one or more Toledo artists. Since this plan was started, the following have exhibited:

Israel Abramofsky
Virginia Ames
Mary Arnold
Myrtle Barnsley
Manuel Barkan
Hazel Bartley
Elizabeth Beckman
Janos Bernat
Martha Bernat
William Blakesley
Steve Bodnarchuk
Fritz Boehmer
Harold Boutin
Carl Britsch
Louis Bruyere
Paul T. Cahill
Molly Canaday
Zella M. Case
Walter Chapman
Florence Cooper
Anson B. Cutts
Grace R. Dean
J. Ernest Dean
Walt Dehner
Emily Derr
Edward Devlin
George Dinckel
Robert Dohn

Irene Firmin
William A. Folger
Sylvia Friberg
Catherine Gould
Paul Hamlin
Mark Hannaford
Rozetta Uhl Hill
Hilda Hood
Pearl Hunter
Hazel Jacoby
Maurice Johnston
Amy L. Kimpton
Ewing King
Louise Kitchen
Pauline Klewer
Isabel Kuhlman
Sister Jane Catherine Lauer
Roy Lockheed
Frances Long
Marian D. Maxwell
Howard A. Mikesell
Robert Miller
Lois Morgan
Marjorie Muggy
Morton Neipp
Mary G. Nutting
Dorothy Parker
Paul Perlmutter

William Raczko
Isaac Rader
John N. Richards
John G. Rideout
Fred Roberts
Letha E. Schoenfelt
Howard Schuler
Alice Shaw
Miles Silverman
Ellen Sinclair
Frances Sinnes
Sister M. Genevieve
William A. Smith
Lulu Snell
Frank Sohn
Lydia Spitzer
Mildred Stanford
Patricia Stickney
John Swalley
Katherine Swartzbaugh
Anna L. Thorne
Frank Turner
Harold Van Doren
Loretta Van Wormer
Katherine Webb
Carrie Mae Weber
Jeanne V. Wetzler
Audrey Zinser



PAINTINGS from the Toledo Museum are exhibited at the Maumee (upper picture) and Napoleon (lower) libraries. Two groups have been shown in Napoleon, one in Maumee. It would be worthwhile to extend this service to other libraries, high schools and colleges in the Toledo area. To do so requires some new money for the purchase of what would in effect be a circulating collection of pictures, and for the salaries and wages of personnel to operate the plan. The borrowing library pays for the transportation and insurance of the paintings loaned, and for all local expenses.

A total of 96 paintings, 7 pieces of sculpture, Oriental art and a group of glass was lent to other institutions for exhibition during 1948.



BUILDING IMPROVEMENTS



THIS IS NOT a modernistic picture. In one of the unfinished spaces a temporary partition has been set up, and a fiberglass cloth ceiling hung to determine the lowest possible height for ceilings in some badly-needed new galleries. It is hoped to effect considerable economy in the cost of light and heat by using lower ceilings in new galleries, while still retaining pleasing proportions.

The quaint wall design is due to sealing the edges of blocks of mineral cork which are used to insulate the outside walls of the building. The triangular area is building paper, used to make parts of the translucent fiberglass ceiling opaque to determine the arrangement for the best lighting of pictures on the wall. The strip along the base of the outer wall is a device, invented for the

Toledo Museum and in use in both east and west wings, for introducing heat and ventilation into the galleries.

Many details, solved twenty years ago, must be restudied and redetermined in the light of technological progress and the many new materials which have become available.



RENOVATION of General Office area, improved lighting, decreased noise, insured greater privacy, and resulted in greater efficiency of administrative personnel.



CLASSES from Bowling Green are sent to the Museum in a School Bus for talks on the art collections. Many other schools in near-by communities do likewise.



COMMUNITY TRACTION buses are chartered with funds contributed by Museum members specifically for that purpose to bring Toledo children from the outlying schools to the Museum. The children pay a five cent fare each way; the Bus Fund meeting the added cost. Two hundred and two individuals have contributed \$2128.25, distributed as follows:

5 of \$100.00	6 of \$20.00	69 of \$5.00	2 of \$2.50
3 of 50.00	7 of 15.00	1 of 3.25	15 of 2.00
10 of 25.00	56 of 10.00	16 of 3.00	12 of 1.00



JUNIOR LEAGUE members who have taken an intensive training course give their services to conduct the children brought in the chartered buses through Museum galleries, tell them about art and artists.

JUNIOR LEAGUE members who volunteered their services, in addition to those mentioned on page 17, included:

Docents

Mrs. Frank Bell
 Mrs. Walter Boden
 Mrs. Will Broer, Jr.
 Mrs. Charles Brown
 Mrs. Swift Corwin
 Mrs. Charles Eddy
 Mrs. Robert Falconer
 Mrs. Lyman Goodbody
 Mrs. Henry Husted
 Mrs. Burton Jamieson
 Mrs. W. Boyd Owen
 Mrs. Ralph Perkins
 Mrs. Stewart Retherford
 Mrs. Carl Teipel, Jr.
 Mrs. Phillip Webster
 Mrs. Edward B. Wickes

Music Library

Mrs. Bernard Baker, II
 Mrs. S. K. Govaars
 Mrs. Richard Heymann, Jr.
 Mrs. Melvin Lewis
 Mrs. Noel O'Reilly
 Mrs. Edward Prince
 Mrs. Carl Teipel
 Mrs. John Thompson
 Mrs. George Todd
 Mrs. Philip Webster
 Mrs. John Zachmann

Art Library

Miss Alice Ohlinger



THE MEETING of the Art Section of the Ohio Education Association under the presidency of Elizabeth Gilmartin, brought art teachers of the state to the Toledo Museum in October.



THE ART WORK of many schools was exhibited in the Museum for the O. E. A. convention. Demonstrations and discussions enlivened the program.



A GROUP of Toledo members of the American Association of University Women made a brief but intensive study of Museum collections and exhibitions. At their convention these hostesses furnished guidance to the visiting delegates.



THE MUSEUM invited the University of Toledo to hold the inauguration of President Wilbur W. White in the Peristyle. The academic procession formed in the galleries, where Dr. White and Dean Carter are seen heading it.



CHILDREN come early to register for Museum classes. These arrived before the doors opened at 8:45 on a beautiful September day.

MOST OF THE CHILDREN have been recommended for art instruction by the principals of their public or parochial schools. These have already been assigned to room and hour. Carrying the cards sent them just before registration day, they go back through the Cloister and Gothic Hall and down the steps to the School lobby.



AT THE ENTRANCE to the School, each student presents his notification card, is enrolled and sent along to his classroom, where he secures his initial set of supplies.



THOSE who have not been recommended, but who just *have* to study art are sidetracked in the Sculpture Court where their names are taken for the waiting list. All who can possibly be accomodated are notified within the week, so that they can start their work on the following Saturday.



COMBINATION LOCKS are always something of a puzzle to the new student, but older boys, employed by the Museum, are on hand to explain their mysteries to him.



A FEW WEEKS LATER class work is running as smoothly as registration, and the students are learning the fundamental laws of form and color.



FROM TIME TO TIME — when a sense of solidity and form seems most needed — children are given problems in clay modeling.



MARTHA LAURITZEN, instructor in the advanced ceramics class, demonstrates a step in the turning of a bowl on the wheel to Mrs. Donald Calvert.



CARL GAERTNER shows a group of students in the advanced painting class how easy it is to get an effect—if you know how.



WHEN HON. JOSEPH W. MARTIN, Speaker of the House of Representatives, visited the Museum classes with President Wilcox, he found some of the students working on posters inspired by the Letters for Democracy campaign.



ON AN AUTUMN DAY the Museum grounds are an attractive place for a drawing class to work.



JUNE KEELER is quick to make use of the new DeVilbiss spray booth presented to the Museum by the DeVilbiss Company. It was designed by Mr. Emil Frey, Assistant Sales Manager, of the DeVilbiss Company and father of a ceramics student, as a great improvement over previous inefficient equipment in use for exhausting excess glaze.



CAROLYN GASSAN, awarded the George W. Stevens Scholarship, is doing graduate work at the University of Iowa. This is her second year as holder of the Stevens Scholarship and as a student at Iowa. In addition to completing the undergraduate course offered by the Museum and taking her A. B. degree at Toledo University, Miss Gassan has been a regular exhibitor at the annual showings of the Toledo Federation of Art Societies. She was awarded first prize in 1942 and again in 1946.

CARROLL SIMMS, holder of the William A. Gosline, Jr. Scholarship, Toledo born, was educated at Scott High School, Hampton Institute, Virginia, and Toledo University. He began his studies at the Toledo Museum in 1945, completed them in 1948, being given the Gosline Scholarship for study, primarily of sculpture and ceramics, at Cranbrook Academy.

WILLIAM RACZKO, ex-bombardier in the Pacific, holds the Ward M. Canaday Scholarship. On release from the Air Force, he returned to Toledo, took up his studies in the Museum and University, completed them in the spring. He also taught some Museum classes. In recognition of his abilities he was given the Canaday scholarship for advanced study of painting at Cranbrook Academy.

ALL THREE fared well in the Toledo Artists Exhibition of 1949. Carolyn Gassan won First Award in Oil—the painting purchased by the Toledo Federation of Art Societies for its lending collection—and the Toledo Blue Print Company Prize of \$25 for the most outstanding work in the show. Carroll Simms received the First Award in Sculpture and an Honorable Mention in the same class. Raczko was given the First Award in Drawing.



A QUARTETTE drawn from a primary class assists the instructor in conveying some of the meaning of music to the young students.



A HOUSE FULL of children listen intently to a free concert given by the Cleveland Symphony Orchestra.



AT THEIR FIRST concert of the 1948-49 season the Friends of Music Award for service to music in Toledo is presented to Alvin B. Tillinghast by Craig Peper while Hans Lange looks on. "Tilly" is an Honorary Trustee of the Art Museum, and an honorary member of many Toledo musical organizations.

USE OF THE PERISTYLE

IN ADDITION to the concerts sponsored by the Museum, the Peristyle is available for concerts of acceptable standard presented free to the public by other organizations, and upon payment to the Museum of the actual opening costs, as determined by independent auditors, for concerts to which an admission is charged, provided that neither the purpose nor effect of the admission charge is to provide a profit for the organization, even though charitable, presenting the concert. Any group desiring to contribute to the artistic and musical life of the community by presenting concerts or other musical or artistic attractions in the Peristyle, may do so by organizing them on a basis of recovering from the sale of tickets only actual costs of events, including opening costs of the Peristyle.

Events in the Peristyle in 1948

Concerts Sponsored by the Museum For Which Admission Was Charged

Jan. 26	Minneapolis Symphony Orchestra	1634
Jan. 28	Vladimir Horowitz, pianist	1657
Feb. 11	Dorothy Maynor, soprano	1434
Feb. 20	Mack Harrell, baritone	1351
Feb. 22	St. Louis A Cappella Choir	861
Mar. 2	Pittsburgh Symphony Orchestra	1603
Mar. 3	Pittsburgh Symphony Orchestra	1514
Mar. 17	Cincinnati Symphony Orchestra	1547
Apr. 7	Friends of Music	1088
Oct. 6	Robert Shaw Chorale	1497
Oct. 15	Helen Traubel, soprano	1606
Oct. 31	National Orchestra of France	1155
Nov. 1	National Orchestra of France	1329
Nov. 10	Cleveland Orchestra	1666
Nov. 17	Cincinnati Symphony Orchestra	1488
Nov. 22	Friends of Music	671
Dec. 3	Lorri Lail, mezzo-soprano	1208
Dec. 10	Bartlett and Robertson, duo-pianists	1563
Dec. 20	Yale Glee Club	1154
19 events		Total 26,026

Concerts Sponsored by the Museum For Which No Admission Was Charged

Jan. 21	Friends of Music	1797
Jan. 26	Minneapolis Symphony (children)	1692
Feb. 29	Toledo Choral Society	1562
Mar. 3	Pittsburgh Symphony (children)	1405
Mar. 17	Cincinnati Symphony (children)	1750
Mar. 25	Catherine Crozier, organist	719
May 2	Toledo Choral Society	726
Sept. 26	Friends of Music (children)	1515
Oct. 3	Friends of Music (children)	1432

Oct. 6	Shaw Chorale (children)	1661
Oct. 11	Walter Baker, organist	651
Nov. 10	Cleveland Orchestra (children)	1674
Nov. 17	Cincinnati Symphony (children)	1637
Nov. 21	Friends of Music (children)	1544
Dec. 12	Toledo Choral Society	1987
Dec. 13	Toledo Choral Society	1158
16 events		Total 22,920

Concerts Sponsored by Outside Groups For Which No Admission Was Charged

Feb. 1	Sacred Music Festival (Council of Churches)	1750
Apr. 23	Inter-sorority Songfest (Peppers of T. U.)	1850
May 7	High School Choral Festival (Music Department of Public Schools)	729
Dec. 5	Choral Parade (City Welfare Department)	914
4 events		Total 5,243

Events Other Than Concerts

May 11	Inauguration of Dr. White	1391
Dec. 16	Museum Christmas Program	1658
Dec. 17	Museum Christmas Program	1761
3 events		Total 4,810

Licensed Use of the Peristyle for a Concert For Which Admission Was Charged

Mar. 12	Ohio State University Choir (by Toledo alumni)	951
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MUSEUM ATTENDANCE

	1948			1947		
	Children	Adults	Total	Children	Adults	Total
Total Number of Visits						
to the Art Museum	140,896	150,987	291,883	116,245	143,141	259,386
Gallery Visitors	29,621	47,804	77,425	27,307	44,423	71,730
Educational Activities	47,314	16,910	64,224	32,084	20,096	52,180
School of Design	36,012	22,023	58,035	33,365	19,820	53,185
Music Appreciation	35,526	10,670	46,196	25,122	14,556	39,678
Concerts and Recitals	14,902	54,738	69,640	13,864	47,501	61,365



THESE ARE SOME of the publications that brought national notice of the Toledo Museum's collections and activities to ten million readers.

NO DOLLAR IS BETTER SPENT THAN ON THE EDUCATION OF A CHILD.

THE TOLEDO MUSEUM OF ART

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THE ART MUSEUM WELCOMES GIFTS OR BEQUESTS TO

Purchase works of art

Expand the exhibition program

Provide additional income for the operation of the School

Help pay for chartered buses to bring more children to the Art Museum

Endow scholarships for advanced study by our most promising students

Acquire nearby properties for parking facilities

Enlarge the park across Monroe Street

Purchase books for the art library, lantern slides, reproductions, phonograph records

Maintain the art library and increase its service to the people of Toledo

Provide for the independent maintenance and improvement of Museum grounds and park

AND for many other purposes, all of which will make Toledo a better city in which to live

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